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"that Richelieu showed any real interest in the Academy's criticism of the *Cid*," but his only proof of this is contained in a letter of that date cited by Professor Searles,⁷ which shows only that Richelieu was then interested in the matter, *not* that his interest in it had just begun. Indeed this interest may have been felt as early as the latter part of June. On the other hand our earliest date that has to do with the discovery of the queen's correspondence with the enemy is August 11 when the arrest of her *portemanteau*, La Porte, was ordered.⁸ It would seem, therefore, that Richelieu's interest in having the *Cid* condemned began before the discovery of the queen's treachery. Certainly the contrary is far from being established. As a matter of fact, I doubt very much if Richelieu felt any real enmity to Corneille or the *Cid*. He wished to have his Academy settle the famous literary quarrel simply because he wished to direct various forms of national activity, literary as well as political or religious.

I cannot, then, accept Dr. van Roosbroeck's hypothesis, but this does not mean that his pamphlet is without value. On the contrary, his work gives evidence of great industry and ingenuity. His information is extensive and unusual. He does not convince me, but he makes me think. That is why I believe that this brochure should be read by all who are interested in seventeenth-century plays.

H. CARRINGTON LANCASTER.

Goethe über seine Dichtungen. Versuch einer Sammlung aller Äusserungen des Dichters über seine poetischen Werke von Prof. Dr. HANS GERHARD GRÄF. Frankfurt a. M.: Literarische Anstalt Rütten & Loening, 1903-14, 9 volumes:

Erster Theil: Die epischen Dichtungen. Erster Band, 1901 (*Achilleis—Wahlverwandtschaften*). Zweiter Band, 1902 (*Werther—Wilhelm Meister*, Indexes).

Zweiter Theil: Die dramatischen Dichtungen. Erster Band, 1903 (*Amine—Fastnachtspiel*). Zweiter Band, 1904 (*Faust—Geschwister*). Dritter Band, 1906 (*Götter, Helden u. Wieland*

⁷ *R. H. L.*, 1914, p. 359.

⁸ Richelieu, *Mémoires*, Paris, Foucault, 1823, x, 195.

Neueröffnetes moralisch-politisches Puppenspiel). Vierter Band, 1908 (*Paläophron u. Neoterpe—Ynkle u. Jariko*, Indexes).

Dritter Theil: Die lyrischen Dichtungen. Erster Band, 1912 (1756-1814). Zweiter Band, 1. Hälfte, 1914 (1815-26). Zweiter Band, 2. Hälfte, 1914 (1826-32, Tables, Indexes).

The first four volumes of Gräf's monumental work were reviewed in this periodical by Adolph Gerber,¹ but various circumstances combined have hitherto prevented corresponding notice of the remaining five volumes, the last issued in Dec. 1914. It is now too late to review them in detail, even if that were profitable with a work consisting of a truly vast number of data.

To those who have once consulted Gräf's work it requires no further recommendation. Others will be interested to know that it consists of a most careful and scholarly collection, chronologically arranged, of *all* of Goethe's scattered utterances and notes, however slight, referring to each of his works, Epic, Dramatic and Lyric, with concise explanatory comment whenever necessary, and with full indexes to each of these three divisions. There are also numerous tables of much interest and value, and innumerable cross-references throughout. As indicated in brackets above, Gräf takes up the Epic and Dramatic works in the alphabetical order of their titles in these two groups, but for the Lyrics he very properly adopts a single chronological order throughout the whole group. The tables to the Lyrics show clearly the chronological sequence of all the poems, and also just which poems appear in Goethe's various lists and collections.

Of course it was not thought necessary to reprint in full under each work separately a passage referring to several works at once. In such cases cross-references amply suffice. The indexes to the references to each work are printed at the end of the group, Epic, Dramatic or Lyric. Except for these cross-references and indexes each volume is practically complete in itself, and each may accordingly be purchased separately.

The Index for each work collects its: 1. *Quellen*; 2. *Orte*; 3. *Briefe* etc. (including letters from others than Goethe himself);

¹ I, June 1901; II, Nov. 1902; III and IV, May 1905.

4. *Tagebücher*; 5. *Gespräche*; 6. *Entstehung*; 7. *Drucke*; 8. *Wirkung* (including translations); 9. *Einzelheiten* (including references to particular parts of the work in question).

The various mss. and editions of each work, Epic or Dramatic, are duly described on the first pages relating to it. This proved impracticable in the case of Lyrics; but their first appearance in print and place in the Weimar edition are precisely indicated in the elaborate but clear Index of first lines, titles, persons and places in the last volume.

Gräf includes (vi, Anhang II) Goethe's share in Iffland's *Die Hagestolzen*, Schikaneder's (& Giesecke's) *Die Zauberflöte*, and Schiller's *Wallenstein* and *Demetrius*, but all translations are rigidly excluded. Hence it may be noted that the well-known quatrain "Liegt dir Gestern klar und offen" (Gräf ix, 791, 30 & 1123) has very recently been discovered to be in fact a paraphrase from Maucroix, instead of some otherwise unknown "Maucroux"'s having translated Goethe's lines into French.²

One further little *Nachtrag* may be welcome: The original autograph ms., sent to William Fraser, of Goethe's well-known poem *Den funfzehn Englischen Freunden* (cf. Gräf ix, 856) to thank Carlyle and the others for the handsome seal presented to Goethe for his (last) birthday in 1831, has been privately printed with notes, as No. 2 (1916) of *Facsimiles and Reproductions of Unique or Rare Items from The William A. Speck Collection of Goethiana in Yale University Library*. A second little autograph ms. wrongly reading *Den neunzehn* etc. as first printed in *Chaos*, 1831, Vol. II, no. 6, is in my own possession.

The value of such a work as Gräf's depends largely on its completeness and its accuracy—both of which in this case are indeed very extraordinary. I have used these volumes extremely often, but do not remember ever noticing a single omission of material accessible to Gräf, or any inaccuracy.³

² *Am. Journ. of Philology* xli, 379-383 (1920). The French verses are not in the 1775 edition of Voltaire.

³ The nearest approach to an error is in the brief preface to Vol. vi (Drama IV), 1908: "... das Register ... um einen treffenden Vergleich Carlyles zu gebrauchen, das Auge des Polyphem." Carlyle had really said: "A library is not worth anything without a catalogue—it is a Polyphemus without any eye in his head." Cf. *Report of the Commis-*

Though this great work is necessarily full of minute detail it is of so much interest apart from mere questions of dry facts, that even Herman Grimm, the sworn enemy of mere fact, himself welcomed it enthusiastically (*Deutsche Rundschau*, Dec. 1900). Gräf's long and most conscientious and self-effacing labor certainly deserves our lasting gratitude. For all serious students of Goethe's works Gräf's volumes have been universally admitted to be literally indispensable.

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Scott and Scandinavian Literature. By PAUL R. LIEDER. Smith College Studies in Modern Languages. Northampton, Mass., 1920.

In 1901, the very readable dissertation of Conrad Nordby, on *The Influence of Old Norse Literature on English Literature*, was published posthumously in the Columbia University Germanic series. The book was sketchy in parts, but the author no doubt would have filled in various gaps if he had lived. On the whole, however, Nordby correctly sensed this exotic influence and rightly estimated each poet's reaction to it.

Nordby's chapter on Sir Walter Scott, covering as it does only two pages, is particularly incomplete. Accordingly, the detailed study of this specific subject, made by Professor Lieder, is to be hailed as a welcome supplement.

Scott, in the manner of the antiquarians of the day, gives in his notes a large number of references to his sources. Professor Lieder has not added to these, but he proves conclusively by the citation of pertinent passages, that Scott relied for the most part on the Latin work of the learned Bartholinus,¹ from which Gray

sioners apptd. to inquire into . . . the British Museum (London 1850), p. 282. But Gräf himself long ago noticed this slight slip of memory. It is understood that Gräf is now working on a supplementary volume of *Nachträge*, to embody material which has become available since the corresponding portions of his work were printed.

¹ Thomae Bartholini Thomae Filii *Antiquitatum Danicarum de Causis Contemptae a Danis adhuc Gentilibus Mortis Libri Tres ex vetustis Codicibus et Monumentis hactenus ineditis congesti*, Hafniae. MDCLXXXIX.